48 | 14 La revue des musées d'Orsay et de l'Orangerie

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L'effet Orsay

Foreword

Avant-propos

Annick Lemoine

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TEXT

1 Early on, the Musée d'Orsay recognised the need for a journal of its own, separate from other periodicals such as *Revue des musées de France* and *Revue de l'art*. This new publication was given the title *Quarante-huit/Quatorze*, written out in full, and its purpose was to preserve a record of lectures given on site. Its square format made its distinctive identity apparent at first glance, while the contents pages of the seven issues published between 1989 and 1995 confirmed its broad scope, with aesthetic, political and social concerns entering into dialogue. Reading them today, one is transported back to the unique intellectual climate of the late 1980s. Then came the turning point of 1995 with the decision to overhaul 48-14 by incorporating a wide range of material absent from the original version. In the updated publication, readers had access to the young institution's entire cultural programme as well as entries on its major acquisitions. Book reviews would soon expand its editorial coverage, while the essays themselves would no longer derive exclusively from lectures. In short, a revolution had taken place. Partners from the beginning, the Musée d'Orsay's cultural department and the Éditions de la Réunion des Musées Nationaux continued to publish 48-14. *La revue du musée d'Orsay* until 2011, introducing several generations of readers to the visual cultures of the late nineteenth and early twentieth centuries. This journal made a lasting impression, both through the abundant, accessible, bold and resolutely multidisciplinary content of its thirty-one issues and through the elegance of its design by Philippe Apeloig. For many years, it served as a showcase for the Musée d'Orsay and a forum for knowledge that was the envy of the world.

2 It is therefore a great joy to see the journal return in 2026, as the museum celebrates its fortieth anniversary and prepares for the opening of the Centre de Ressources et de Recherche Daniel Marchesseau, which now oversees its editorial activities. The release

of this inaugural issue of 48-14, now subtitled *La revue des musées d'Orsay et de l'Orangerie*, coincides with the publication, in digitised form, of all the previous issues. In this sense, it is a twofold revival.

3 This new incarnation of 48-14 is animated by the same spirit and follows on from the periodical whose name it shares while establishing an identity of its own. The journal is published annually – with a French edition in print as well as appearing in both French and English online – and seeks to highlight research conducted at the Musée d'Orsay and the Musée de l'Orangerie through approaches that are attentive to both developments in the humanities and contemporary social issues. It also aims to reflect the diversity of methods and ambitions at play in research. It does not separate the material qualities of artworks or the histories of collections from their capacity to inform historical analysis, critical interpretation or, where appropriate, artistic creation itself. The role of 48-14 is therefore to reveal the existence of a vibrant international dialogue between different research traditions, helping to expand and disseminate knowledge of the visual arts and cultures from the mid-nineteenth century to the late 1920s, the period covered by both the Musée d'Orsay and the Musée de l'Orangerie.

4 This renewed focus on the scholarly work of the curatorial, documentation and library teams will find still more tangible expression following the opening of the Centre de Ressources et de Recherche Daniel Marchesseau, scheduled for late 2027. It will be located on Quai Voltaire in the refurbished Hôtel de Mailly-Nesle and named after its principal benefactor, a museum professional for whom research has always been a powerful and unifying force. With his support, the new Centre will house all the museum's resources and welcome staff from across the institution, as well as students, researchers, colleagues and members of the art world from around the globe. The Centre will not seek to replace university research centres, with which productive collaborations are already in place and will continue to develop, but will be well equipped to fulfil its role among research institutes worldwide. It will considerably broaden the scope for the museum's scholarly activities and its many projects, including exhibitions, catalogues, publications and conferences. With its aim of combining scholarly rigour with access for all – a principle particularly close to my heart – it will serve both as a hub for interna-

tional research and as a place for dialogue and encounters. It will offer all visitors new insights into a nineteenth century that was, in many respects, the crucible of the modern world, with transformations, aspirations and tensions that continue to resonate powerfully today.

5 The revival of 48-14, together with the creation of the Centre de Ressources et de Recherche Daniel Marchesseau, thus forms part of a major institutional transformation centred on research.

6 I am delighted to fulfil the commitment made by my predecessors and to pursue this new direction with determination. I wish to express my profound gratitude to everyone who made this project possible, for an undertaking of this kind can only be a collective endeavour. My thanks go first to the editorial directors of 48-14 and to the members of its academic advisory and editorial boards. These dedicated and conscientious colleagues guided this first issue and are already working on those to follow. I am also grateful to Éditions 303, which embraced the project with passion and gave 48-14 its new identity. I would further like to thank the Société des Amis des Musées d'Orsay et de l'Orangerie and the Fondation des Amis pour le Rayonnement des Musées d'Orsay et de l'Orangerie for their tremendous support for this publishing venture and, more broadly, for the museum's research projects. My thanks also go to Daniel Marchesseau, whose name was given to the Centre de Ressources et de Recherche in recognition of his generosity and deep commitment to research at our institution. Finally, I would like to convey my appreciation to the authors of this anniversary issue. Entitled 'The Orsay Effect' (L'effet Orsay), it brings a range of perspectives to bear on the intellectual and heritage debates surrounding the opening of the Musée d'Orsay to the public in December 1986 and revisits some of the concerns and key figures that collectively shaped our institution. Forty years later, the new *Revue des musées d'Orsay et de l'Orangerie* takes up the mantle with undiminished energy, ever attentive to what the years 1848–1914 still have to tell us.

AUTHOR

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